

No. 4631

CORCORAN GALLERY OF ART FILES.

WRITER.

Boyd Edward A. & Co:
Residence 167-169 South ^{5th} Ave. N.Y.

Date May 8 1889

Rec'd .. 9 .. "

Ack'g'd ..

Answered May 13 1889

SUBJECT.

Offers glass for skylight
(as per mem) cent of quantity
required) for \$150

✓

238
12
119
3636
3145

238

16. 13
8. 61.

4631

Office of

Edward A. Boyd & Sons

Successors to Platt & Boyd.

PLATE AND SHEET GLASS WAREHOUSE

61 & 63 WOOSTER ST. & 167 & 169 SOUTH 5th AVE.

Importers of
French & English
Polished Rough & Crystal
PLATE
English, French & German
WINDOW GLASS
Also Enamelled, Colored
Cathedral & Fluted Glass.

The Corcoran Gallery of Art
Washington, D.C.
Anne May 13/89

Established 1865.

Edward A. Boyd & Sons
Ass't. Curator,
The Corcoran Gallery of Art,
Washington, D.C.

Dear Sir:

In answer to your valued inquiry of 7th Inst. we take pleasure in quoting you as follows.

25	75 lbs	5' 4"	x	12"
4	"	5' 4"	x	12 1/2"
50	"	4' 6 1/2"	x	12"
4	"	4' 6 1/2"	x	12 1/2"
40	"	5'	x	12"
15	"	4'	x	12"
12	"	4' 10"	x	12"
16	"	3'	x	12"
15	"	15"	x	16 1/2"
7	"	16"	x	21"

$\frac{3}{16}$ " thick, Ribbed Glass,
all F.C.B. New York for
\$150⁰⁰/dollar. —

One hundred & fifty dollars.

We enclose to you herewith sample of the glass, we
propose to supply. The price named is low, so
trust you will favor us with your order, which
will have our prompt & best attention. Waiting
favor of your reply. We are yours very truly

Edward A. Boyd & Sons

No. 4632

CORCORAN GALLERY OF ART FILES.

WRITER.

Harris Mrs Lillie V.

Residence 117 W. 56th St. N.Y.

Date May 7. 1889

Rec'd 11 9 "

Ack'g'd 11 9 "

Answered June 3 1889

SUBJECT.

Wishes to sell a bronze
medallion of Washington

not wanted

✓

thank her for the offer but say
the medallion ^{belongs to} is ~~of~~ a class
of works of which the Gal-
lery is not at present
making any purchases

117 West 56th St

4632

9/89.

May

New York, May 7/89

Gentlemen

I am desirous of disposing of my bronze medallion of Washington, 3 feet in height and considered a fine likeness. There were but three of them cast when mine was, some 25 years ago, and one of the others is now at the rooms of the Historical Society in Second Avenue, this city.

I am from Charleston S.C. a southern lady in reduced circumstances or I never had thought of parting with this prized relic. Therefore could you find room for it among your valuable objects of art, it would be a double gain - to your collection and to myself. I have sent it during

At Centennial celebration here
last week, to the files of business
of H. H. Alpham, on Bleeker St and
Broadway, where it can be seen.
Waiting to hear from you should
you favor the proposition I am
Yours sincerely
Lillie V. Harris

No. 4633

CORCORAN GALLERY OF ART FILES.

WRITER.

Morris The & H. & Co.

Residence 440, 442, 444, Canal St.

N.Y.

Date May 8, 1889

Rec'd " 9 "

Ack'd

Answered

SUBJECT.

Will furnish skylight
glass for 12 $\frac{1}{2}$ ft. per sq. foot
delivered.

✓

4633

"Schank's" Glass Depot.
Founded 1837.
THEO. W. MORRIS & COMPANY,
The Corcoran Gallery of Art
Importers of Plate & Sheet Glass,
440, 442 & 444 Canal and 12, 14 & 16 Vestry Streets.
MAY 9 1889

Washington, D. C.

NEW YORK, May 8 1889

W. J. J. Barbare Apt. 600
The Corcoran Gallery of Art
Washington DC

Dear.

We have your favor of
7th inst., and by the grace
of your Mere. of Ribba $\frac{3}{16}$ " or
Bough $\frac{3}{16}$ " 12 $\frac{1}{2}$ c per square
foot freight paid to Washington
provided you will give us 10
or 12 days in which to cut
the order from factory. We
send you under separate com-
munications, and can you advise
of the whiteness of the glass
that is to please to serve
you. Yours ever truly
The W. Morris Co.

No. 4634.

CORCORAN GALLERY OF ART FILES.

WRITER.

Holbrook Brothers

Residence 85, 87, 89 Beekman St.

N.Y.

Date May 9, 1889,

Rec'd " 10 "

Ack'd

Answered

SUBJECT.

Offers to furnish glass
for skylight (as per mem-
sent of quantity required)
for \$151.34

V

May 10/89

4634



IMPORTERS OF AND SOLE AGENTS FOR
SHARRATT & NEWTHS CELEBRATED ENGLISH GLAZIERS DIAMONDS

HOLBROOK BROTHERS.

IMPORTED & AMERICAN

PLATE, WINDOW & CAR GLASS.

85, 87 & 89 Beekman St. cor. Cliff St.

ISAAC E. HOLBROOK.
HARRY HOLBROOK.

New York May 9th, 1889.

Mr. F. S. Barbarin,
Asst. Curator Corcoran Gallery of Art,
Washington, D.C.

Dear Sir:

In reply to your favor of the 7th inst., we shall be pleased to furnish you the following Ribbed or Rolled glass for One hundred and fifty one dollars & thirty four cents \$151.34 net f.o.b., New York: We send you by this mail samples of each kind of glass.

75 Lts.	12 x 64
4 "	12 $\frac{1}{2}$ x 64
50 "	12 x 54 $\frac{1}{2}$
4 "	12 $\frac{1}{2}$ x 54 $\frac{1}{2}$
40 "	12 x 60
15 "	12 x 48
12 "	12 x 58
16 "	12 x 36
15 "	15 x 16 $\frac{1}{2}$
7 "	16 x 21

*Ribbed or
Rough Glass*

We hope to be favored with your order, and remain

Yours very truly,

No. 4635

CORCORAN GALLERY OF ART FILES.

WRITER.

Butler Mrs. A.

Residence 609. C. st.,

Date May 10. 1889,

Rec'd 10 "

Ack'd

Answered

SUBJECT.

Will furnish glass for
the skylights (as per mem-
sent of quantity required)
for \$218 50

✓

May 10/89

4635

WILLIAM H. BUTLER
 SUCCESSOR TO
 MARTIN & BUTLER,
 DEALER IN

PAINTS, OILS, GLASS, &c.

609 C STREET NORTHWEST.

Between Sixth and Seventh.

Washington, D. C., May 10 1889

Mr. F. J. Barbarin

I will furnish the following

3/16 inch Ribbed glass for Two hundred and eighteen Δ $\frac{50}{100}$ Dollars

viz 75 Lights 12 x 64

4 " 12 $\frac{1}{2}$ x 64

50 " 12 x 54 $\frac{1}{2}$

4 " 12 $\frac{1}{2}$ x 54 $\frac{1}{2}$

40 " 12 x 60

15 " 12 x 48

12 " 12 x 58

16 " 12 x 36

15 " 15 x 16 $\frac{1}{2}$

7 " 16 x 21

Yours truly
 W. H. Butler

No. 4636

CORCORAN GALLERY OF ART FILES.

WRITER.

Moses King Corporation,
Malta Rowlands,
Residence Boston Mass.

Date May 3, 9. 1889

Rec'd " 10 "

Ack'd " 10 "

Answered " 17 "

SUBJECT.

For photographs.

✓

5

○ ○ In active preparation. ○ ○

KING'S HANDBOOK
OF
PUBLIC
ART + GALLERIES

IN THE UNITED STATES,

BY
WALTER ROWLANDS

AUTHOR OF "RECENT ITALIAN ART," "AMERICAN PAINTER-
INGS," ETC.

The volume will contain historical and descriptive
sketches of all the notable Public Art Galleries
throughout the United States and their contents.

Handsomely printed.

On superfine calendered paper.

More than one hundred illustrations.

Bound in cloth and gilt.

Price, \$1.00 per copy.

Uniform with the series of "King's Handbooks."

Art
Reed May 10/89
and " 11. "



4636

C. & C. LTD.
MAY 6 1888

Moses King Corporation

NO. 87 BOYLSTON STREET,
BAY STATE TRUST BUILDING.

Boston, Mass. 1888

List

- The Watering Place - Schreyer
- Ruins of Parthenon - Gifford
- Helping Hand - Remond
- Figure of Dancing Girl - Bridgman (from "procession")
- Moonrise in Malaria - Hildebrand
- Sun and Night - Bierice
- Caesar - Jerome
- Beach at Scheveningen - Hammer
- Family of Satyrs - Orton
- Niagara Falls - St. Elthurstan
- Mt. Coronado - Whistler
- Peru - Bradford
- Endymion - Richard
- Japanese Waterfall - Powers
- Greek Slave - Troyon
- Girl to Drink -

○ ○ In active preparation. ○ ○

KING'S HANDBOOK
OF
PUBLIC
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BY

WALTER ROWLANDS,
AUTHOR OF "RECENT ITALIAN ART," "AMERICAN PAINTERS
AND THEIR WORKS," "AMERICAN
ETCHINGS," ETC.

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On superfine calendered paper.

More than one hundred illustrations.

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Price, \$1.00 per copy.

Washington, D. C.

Uniform with the series of "King's Handbooks."

April May 17/89



4636

Moses King Corporation

NO. 87 BOYLSTON STREET,
BAY STATE TRUST BUILDING.

Boston, Mass.

May 3 1888

William Macleod, Esq.

Dear Sir:

Please send me at your earliest convenience, one unmounted print of each of the following photographs from works of art in the Corcoran Gallery. I want the size which retails, mounted, at 75¢. Please send bill at the best discount you can allow (and as these photos are for use in engraving illustrations of your treasures of art for the above Handbook; I trust you can supply them to us very cheaply) made out to the Moses King Corporation, and oblige

Yours truly
Walter Rowlands

No. 4637

CORCORAN GALLERY OF ART FILES.

WRITER.

H de Morgan
Residence 83 E. 10th st. N.Y.
Date May 9, 1889,

Rec'd " 10. "

Ack'd "
Answered June 3, 1889

SUBJECT.

Calls attention to two
Terra Cotta groups from
Asia Minor - for sale.

de Morgan

✓

ACK is receipt and say that
the prints ~~though interesting~~
belong to a class of works of
which the Gallery has never
made any acquisition,
as far as which it has no
proper facilities for ex-
hibition -



May 13/89 New York May 11th 89
83 East 10th St

F. J. Barbarin Esq.

Dear Sir,

I have received
your favor dated from Washington
May 10th and in answer I wish to
say that I could send you the photo-
graphs of my two groups should you
consider this important for the next
meeting of your Committee.

In fact one, "a Muse Kneeling" has
been already published by the Harper's
Weekly of March the 9th with an
article by Mr. Charles De Kay.

The other one "The youth of Bacchus"
will appear in one of the next
numbers of the "Century Magazine"
You could obtain informations
as to the merits of my groups
from the gentlemen's editing those

papers.

Believe me, dear Sir

Very truly yours

H. A. Morgan

May 10/89

New-York May 9th 89
83 East 10th 85

Dear Sir,

I take pleasure in calling your attention on two Terra Cotta groups from Asia Minor which I have just received and placed on exhibition. They are the best specimens of Greek art I ever imported and acting as agent of Mess. Rollin & Fenauent of Paris I will sell them at the same price as they charge in Paris.

One of my group was published from a Photograph in the Harper Weekly of March 9th and the other one will appear in one of the next articles of Mr. Ch. de Lay in the Century Magazine.

If you express the desire I
will send you more particulars.

Believe me, dear Sir

Yours very respectfully

A. de Morgan



ULYSSES BEFORE CALYPSO.

TERRA-COTTA GROUPS FROM THE LEVANT.

It was only a few years ago that the figurines of baked clay found in Greece near Tanagra gave a glimpse of the domestic life of the old Greeks, especially of those in Boeotia and Attica. These pretty trifles, which must have been cheap enough when fabricated, commanded high prices in Europe. Though the curators of museums were first disposed to cry fraud, and in some cases refused to buy them when they were to be had for comparatively

little, their scepticism disappeared, and London, Paris, and Berlin have many cases full of those charming little works of art.

For works of art they are, though probably few are independent creations. They were made in moulds which were carefully excavated for one side of the statuette, but generally without the arms and heads. The main front of the figure being cast in the mould, the back was clapped on almost flat and quite unmodelled, a hole being left in the centre for



A MUSE KNEELING AT A BURIAL URN.

drying. With the fingers or a stick the lines of junction between modelled front and rough back were smoothed out, heads and arms very carefully modelled were stuck on, and the statuette was ready for baking. As they come to us they are almost in the



A MARKET SCENE IN ANCIENT GREECE.
RECENTLY DISCOVERED OLD GREEK STATUETTES.—FROM PHOTOGRAPHS.

condition they were when withdrawn from the fire, for time has undone much of the subsequent work their makers expended on them. This consisted in applying a thin coat of white material like sizing, which dried quickly. On this ground the auburn hair of a woman, her blue eyes and pinkish flesh, the darker tunie of a man, his flat hat, and so forth, were deftly painted, so that the figurine which now looks scaly as with leprosy, or else but faintly tinged with blue, pink, brown, and orange, shone then as resplendent if not as gaudy as any of the china figures sold at European fairs to-day.

Such figurines from Tanagra were found in the graves in great numbers, sometimes packed away in jars; in a very large number of instances broken as if with intention. That such was the case is more than probable. Two reasons appear to have existed for this treatment of articles buried with the dead—a treatment by no means confined to Greece or the Levant. One was superstitious, the other practical. On the one hand, a spirit divorced from the body could make use of a broken weapon, tool, or ornament as well as a whole one, very much as the Chinese ghost can spend burnt paper money, and there was reason to fear that evil demons would rob them of these objects if entire. We still have something left of the kind of ideas to which such superstitions belong when as children we are told to break an egg-shell lest "the fairies run off with it." On the other hand, the practical reason was the temptation that whole things and solid jewelry exercised on those godless men, the robbers of tombs. Hence the extremely thin and brittle nature of gold jewelry found in tombs; hence the fact that statuettes and the jewelry too are commonly broken.

Of late years figurines of much greater artistic value have been coming to Paris by mysterious channels, and have roused the same controversies as did the Tanagra statuettes; caused the same hesitation on the part of those responsible for purchases for the Louvre, the British Museum, and other galleries. Very sharp attacks have been made on them in London. Whether true or false, they are so remarkable that a few are herewith presented as a very inadequate representation of the various collections already in the hands of private collectors and dealers, since these contain many others quite as good.

The first thing notable about these figures is the fact that they appear in elaborate groups, yet have all the technical imperfections of the Tanagra figurines. The backs are absolutely rude, not calculated to be seen at all. Yet they have all the charm of the Tanagra figure. Observe the market scene, a bit from the common life of Greeks. With what ease the young market-man sits, his shade hat perched high above the back of his head! With what sweet dignity the lady pauses by a basket of fruit, holding her little girl by the hand! The ages of the three women are very subtly told by the modelling of the bosom, from the old market-woman seated in the centre, to the lady, and then to the young market-girl on the right with her undeveloped figure. The group was chosen to represent the realistic side of these statuettes, which show merely the study of life unaffected by religious or mythological ideas.

The kneeling Muse, with hand on an urn and a garland, may represent another element in these groups—the monumental. Small as it is, we have here a figure which would be excellent if executed in marble or in black basalt or in bronze for a monument. Though appropriate enough as a type of memory, as a genius decorating the burial urn with a garland of immortelles, the chances are that no such idea of grief presided over the origin of this dignified, gracious figure. Rather is it likely that the tall two-handed urn is for wine, and the garland is in the nature of the fillet that victors were entitled to wear on their heads. This figure is much more a Muse awarding the prize for excellence in dance or song, or in horse-racing, or in gymnastic exercise, than any person suggestive of death. Not that the statuettes always avoid that suggestion. Among the groups owned by Messrs. ROLLIN & FEUARDENT, of Paris, there is one most exquisite scene of Aesculapius and Hygeia, the patron of physicians and the genius of health, leaning over a girl who is sinking down in death. The most lovely pathos rules the three figures of which the group is composed; in sentiment if not in sobriety of design it can stand beside the famous bass-relief on an antique tombstone of Athens, where the mother, standing, leans over the bowed head of her seated son, a young warrior devoted to death.

As an example of the groups which refer more or less plainly to subjects of mythology, legend, and Greek history, the third statuette has been chosen. The scene is Calypso's cavern on her ocean island. Ulysses, in the Neapolitan cap which comes from the Greek mariners of old, rests one hand on the prow of a vessel, and with the right makes a gesture which may be variously interpreted. It is certainly respectful; it may have a sense of appeal. If the moment is his arrival on the island, we may imagine that he is commanding himself to the goddess by a recital of his misfortunes; this view is strengthened by the little Cupid who flies from Calypso to the man of many wiles, betokening that the affection between them has begun.

The pose of Calypso is one of great restfulness, of great dignity. Her right hand is raised in a fine conversational gesture, which corresponds to the respectful inclination of the head of Ulysses. The chair on which she rests has a foot-rest, like that on which sits a woman with a winged Cupid in her lap and a distaff in her right hand, a Tanagra figurine in the Hermitage at St. Petersburg, but the foot-rest is much lower. The pose of Calypso is very like that of the full-size marble statue of one of the empresses of Rome, a treasure of the Louvre. Surely within the limits of the art of the statuary, when dealing with such material as this, fabricated for humble purposes,

no such beauty and variety are known as we find in groups of this kind. The gravity, the simplicity, and the polish of the epics called of Homer are here in vigorous, easy growth. Is it possible that such figurines, single and combined, can be deliberate forgeries by modern men?

There is no doubt that all the attempts made during the last two years to trace the *provenance* of these groups has failed. And it looks very much as if some of the gentlemen who have been baffled in their search have lost their tempers and attacked the statuettes in the London and Paris press with more vigor than wisdom. Of course it is possible for the clever forgers of the Levant to follow the old methods, fabricate moulds, imitate the Tanagra figurines, and put them together in groups. They can partially paint them, and bury them after fracturing them. They can scratch and deface them so as to give an appearance of great age. But could they in the first instance compose such groups, lend them such dignity, such beauty, such sportive humor, as we find rioting through not a few? If they can, the old faculty for art is still extant in the Levant, but in a much more surprising degree. For whereas the old modeller of statuettes followed a great number of precedents in his work, repeated a great number of conventional figures and groups, just as the Japanese potters and bronze workers repeat with no fear of criticism forms and colors admired by their ancestors and sometimes laid down in books, the modern forger, on the contrary, has to evolve pretty much everything out of his own head. Consider a good-sized collection of these groups merely for subject, for grouping, and composition, and it will be evident that if they are forged some great genius must be at work unknown to the world of art, whose rightful place is at the head of modern sculptors. That a man or men capable of such little easy masterpieces as these could be kept in obscurity while his statuettes are sold by middle-men is much harder to believe than that somewhere a great treasure of mortuary reliques has been struck and the spot most anxiously concealed.

Supposing them genuine, the workmanship points to an age subsequent to Alexander the Great, perhaps close up to the Christian era. Geographically it points to Ionia, in Asia Minor, either on the main-land not many hundred miles from Ephesus or on one of the great islands over against Greece. This is more especially the land of Homer, and though not the place where the highest and purest of Greek art seems to have existed, it is the locality whence bass-reliefs of the greatest beauty and variety have come. In the draperies, and in a certain sportive, luxurious, pleasure-loving quality, these bear no little resemblance to the workmanship of the groups, due allowance being made for the difference between sculptor and craftsman. We may safely suppose that in these groups we have two kinds of ornaments common to a highly cultivated, wealthy, and pleasure-loving nation of Asiatic Greeks, one for the home, the other for the tomb. Like the mantel ornaments fabricated in most porcelain and faience factories of Europe during the last few centuries, these groups were meant to be placed on shelves and in niches, to decorate sitting-rooms or little private chapels to the gods, or to go at once into the tombs. It was the custom to place about a corpse or the urn containing ashes the ornaments of the room in which a person died. This explains the great number and variety of statuettes sometimes found in one tomb. It is as if all the dolls of a child were placed in its grave—most of the bric-à-brac of a collector grouped about him in his last resting-place. Not only humorous and satirical figures and groups, but some which are hardly fit for description, have been forwarded to Paris. Many are not sufficiently clear in their meaning to warrant even a guess as to what they represent.

When we reflect on the great number of temples with which the coast of Asia Minor was dotted, each having a special cultus for special gods or variants on the few great gods of Greece—when we remember the vast quantity of art works in such a temple as that of Ephesus, and the swarm of artisans who made objects of art in gold, silver, precious minerals, and clay for the pilgrims to that city—we can easily believe that the inexhaustible soil of Turkey in Asia has really yielded these interesting finds. There is nothing unlikely in that, but rather what is to be expected. As for the concealment of the place whence they come, it would be singular if the locality were given; for nothing is more certain than this, should the director of the museum at Constantinople learn whence such things came, the spot would be seized at once, and if any excavations were thereafter made, everything would go to the Turks. Whatever may be thought of the morality of buying statuettes which are possibly withheld from the authorities of the country where they are found, this side of the matter does not concern us. The question for us to decide is whether or not they add something to the stock of art in the world. No one who examines the collections of Mr. SPITZER, or Mr. LECUYER, or Messrs. ROLLIN & FEUARDENT, can doubt that they do.

It may be thought that we know a great deal about the customs, the legends, the mythology, of the Greeks, because much is taught us at school and college. Yet it is only now becoming apparent how little we do know, how little the Greeks themselves knew on the subject. Study of barbarian religions throws much light on subjects still greatly misunderstood, and will throw more. The views that the people took, as presented by such groups as are now coming from the Levant, is very precious, for it corrects, alters, or corroborates what we have learned from Greek literature. The literary and the mythological elements in such artistic documents from the heart of the people are of great value. But for the fine arts themselves these trivial toys are of still greater use. Evidently some of them are copies more or less freely treated

from large works of art which have disappeared forever. The kneeling Muse, for instance, may well represent the statuette made after a famous figure by some greatest of sculptors whose very name is lost. The scene between Ulysses and Calypso may be all we have of some painting on a wall which crumbled to pieces two thousand years ago. Several groups repeat the myth of the young Bacchus riding on a panther, of the old Silenus supported on an ass, each accompanied by nymphs or satyrs—scenes reproduced in the processions on festal days by young men and maidens. Others are scenes of dance, while a player on the double pipe modulates the notes consecrated by old usage. Here is an exquisite composition, deep with thought, genial in composition, charming by contrasts: Winged Love, as a boy of twelve or fourteen, leans down to wind his arm round the body of a satyr overcome by wine, and raise him from his bestial condition. The fresh young face, beautiful as the Greek ideal, but richer in feature, looks with pity into the gross countenance of the lower creation; his fair young body stands out yet more fair beside the shaggy goat legs of the man-beast. Here is a group of persons like a family; there a band of youths and maidens break into a slow dance. The impression these fractured rude figurines denuded of colors produce is profound; they give that human side which seems lacking to Greek art when we recall that art by the great statues of marble only, with their sublime but cold beauty and stately grace.

CHARLES DE KAY.

BUILDING THE NEW ARMORED CRUISER "MAINE."

SINCE the launching in 1875 of the wooden frigate *Trenton*, which was the last vessel built at the Brooklyn Navy-yard, no government work has been regarded with so much interest by everybody in that yard as the building of the new armored cruiser *Maine*. This is not to be wondered at, for when the *Maine* is completed she will be the largest and handsomest vessel ever built for the United States navy. The work of constructing the new vessel is under the direct supervision of Naval Constructor JOHN B. HOOVER, U.S.N., an officer of large experience in shipbuilding, who was especially selected for the work by Secretary WHITNEY. Very little has been done on the vessel since her keel was laid in October, except the erection of about a score of the eighty-four frames of her hull, but Constructor HOOVER confidently expects that an increase in his working force will shortly be made, which will enable him to prosecute the work on the *Maine* with expedition and vigor. The number of men required for effective and rapid work on such a vessel ranges from 700 to 800 men—force which is far in excess of the number (less than 200) at present employed on the vessel. Failure to obtain the necessary material has in almost every instance necessitated an extension of the time agreed upon for the completion of the new vessels, and now the opening of bids for the machinery of the *Maine*, as well as for the vessels of the sea-coast defence, has been postponed to March 15th, to allow bidders time to mature their estimates. Secretary WHITNEY's successor will thus have several large contracts to award very shortly after he assumes control.

The first step in the complicated process of building a modern war vessel is to erect suitable buildings to hold tools and material. Several such buildings have been put up in the Brooklyn Navy-yard to accommodate the thousands of metal blocks and plates of which the *Maine* is to be composed. Among these one known as the "plate-rack" measures 190 feet by 31 feet, and is used to store the plates for the hull, numbered and arranged to correspond with the places they will occupy in the ship. Another strong building is a substantial machine-shop, in which an engine of 250 horse-power has been placed, for which a battery of three boilers furnishes the steam. When these and other preliminary arrangements have been completed, the work of building the hull goes on as follows:

The design for the vessel, which in this case is the work of Chief Constructor T. D. WILSON, U.S.N., having been received at the navy-yard from the Bureau of Construction at Washington, the next step is to prepare from the plans a wooden model showing the outside of the hull, on which the shapes of the plates and angle-irons (frames) are marked off with as much accuracy as possible. At the same time the lines of the ship are drawn at full size on the floor of a large loft just outside the construction office, where the model is kept; and from these lines wooden moulds are prepared showing the actual shape of the angle-irons and plates used in the construction of the ship. The work of fitting these patterns is a very tedious one, and must be done with great accuracy, as upon its correctness depends the symmetrical shaping of the ship. In this mould loft are kept patterns of vessels which were built as far back as the year 1825. The draughtsmen meanwhile prepare a careful schedule of material necessary to execute the work, which is sent to the steel mills of CARNEGIE, PHIPPS, & Co., at Pittsburgh, with which firm the Navy Department has previously made the necessary contracts. The pattern-makers also prepare from the lines on the mould-loft floor the wooden patterns from which the stem and stern-post are cast.

When the material begins to reach the yard the angle-irons used for the frames are heated in a long furnace and then bent to shape on cast-iron slabs, the required shape being indicated by a chalk line drawn off the outer edge of the wooden moulds above mentioned. A row of iron pegs is placed in holes along this line, and the frame forced around by means of levers until it is brought into contact with every one of the pegs, when it is considered to be of the proper shape. At the same time the plates forming the keel are

heated in a furnace and bent to their proper shape. In the ship-house, meantime, a long row of blocks is laid and carefully aligned to receive the keel. The keel plates having been punched for the rivets, and having had their butt straps fitted, are taken over to the ship-house and placed in position on the keel blocks. The operation of laying the first plate is usually attended with a certain amount of ceremony, and is called "laying the keel."

After what may be called the backbone of the structure has been laid, the next important proceeding is to erect the curved framework of steel ribs, perpendicular to the keel, which forms the skeleton outline of the hull. The angle-irons for these frames, or ribs, having been punched for rivets, are attached to the floor plates by means of bolts, and the whole is carefully fitted to the shape called for by the wooden mould. After being fitted, the frames are taken to the ship-house and riveted together. The different plates composing the keel having been also riveted, the frames are raised into position, and held there by means of supports. Their positions are then carefully regulated, so that they may exactly correspond with the relative positions shown on the plans. The frames regulated, the next thing is to run the plating of the inner and outer bottoms. It must be remembered that a modern man-of-war has two bottoms, or skins, entirely independent of each other, so that though an accident should happen to one of them, it would leave the other uninjured. In spite of this precaution, however, a modern torpedo, if properly exploded, has sufficient force to tear through both the platings and fill a compartment of the ship with water.

As the work progresses, the stem and stern-post are erected, and the framing of the ship, which at the extremities usually differs slightly from that of the midship portion, is completed. The work is now carried on under many different heads. The bulkheads which divide the ship into numerous water-tight compartments are built; the longitudinal passages are walled in; the subdivisions forming shell-rooms, magazines, store-rooms, and in general the internal arrangements called for by the original design, are now completed.

In the case of an armored ship like the *Maine*, one of the most critical operations in the whole process of construction is the ordering of the armor plates. The reason of this is that these plates, eleven inches thick, take many months to manufacture, and owing to their great size and weight, any alterations required in them would be attended with immense cost. Indeed it may be noted here that the *Maine* has already experienced misfortune in process of building. The steel stem of the ship was cast in Pittsburgh, and upon examination by the government steel inspectors it was found to have sprung or warped out of shape fully three inches, and was therefore rejected, involving a loss to the contractors of over five thousand dollars. A new contract for this casting was then entered into with the Standard Steel Casting Company, of Thurlow, Pennsylvania. It is almost ready for shipment to New York, and is said by those who have seen it to be perfect in every respect. So far so good; the government goes scot-free. But it is now reported from the Brooklyn Navy-yard that fourteen of the frames of the ship have been rendered practically useless by improper riveting, and that therefore the work on the ship will necessarily be delayed for months. As this work is done at a government navy-yard, the loss will fall entirely upon the government, the amount of which cannot be estimated.

The armor plates of the *Maine* will be made by the Bethlehem Iron Company, of Pennsylvania. The armor, however, is not put in place until the ship is launched, as it is not desirable to have any unnecessary weight on board at that time. But about the time that these plates arrive in the yard the ship is supposed to be sufficiently advanced to be ready for launching—the most important event in the life of a ship, when she may fairly be said to make her bow to the world. The interest of the event, however, springs not only from the fact that it marks a decisive stage in the vessel's growth, but also from the important circumstance that the vessel is then subjected to such severe strains when passing from land to water that any miscalculation may lead to disaster.

An armored ship, however, is only about half-way toward completion when launched. Not only has the armor to be put in place and secured to the wooden backing by heavy bolts, but all of the thousand and one special fittings for officers, crew, and stores have to be carried out; the guns, with their elaborate mechanisms for loading and pointing, by hydraulic or steam power, have to be taken on board and fitted in place; the masts and rigging have to be put up; and finally the delicate and difficult work of putting the machinery on board and adjusting it with mathematical precision has to be performed. From the very first the engineers have been at work on the engines and boilers for the ship. The Navy Department, following the example of the English Admiralty, now intrusts the contracts for all engine construction to private firms. The contracts for the machinery of the *Maine* have not yet been awarded, but when they are, the successful bidders will be required to have everything ready for placing the machinery on board about the time the vessel is launched. As soon, therefore, as the vessel is in the water the engineers begin to place the machinery on board, and all this work, together with that connected with the mounting of the guns, fitting store-rooms, magazines, shell-rooms, etc., goes on at the same time, so that at this stage of her evolution a modern iron-clad resembles nothing so closely as the traditional Tower of Babel. In spite of all this apparent confusion, however, every part is so designed as to fit in exactly with what goes next to it, so that, as the work approaches completion, each part

No. 4638.

CORCORAN GALLERY OF ART FILES.

WRITER.

Larkin Francis

Residence Buffalo N.Y.

Date May 11. 1889.

Rec'd 13 "

Ack'd " "

Answered " "

SUBJECT.

Asks if the Greek Slave
was on board the Margaret
Fuller at the time it
was wrecked off Sandy
Hook.

✓

Reed & Dick May 13. 1889

Buffalo NY
May 11th '89

The writer of this is getting
up a paper to be read before
the Literary Club on April
29th and has heard
that the same statue as
The Greek Slave - that was
shipwrecked off of Sandy
Hook at the time of Gar-
rison's death - is in
the Corcoran Art gallery.
Will it be asking too much
for you to tell me if this
is so and when was the
statue raised - have you

a catalogue or pamphlet
containing any informa-
tion on the subject.

Very sincerely

Francis H. Larkin

125 Hodge Ave.

Buffalo N.Y.

No. 1639,

CORCORAN GALLERY OF ART FILES.

WRITER.

Rockwood Geo. L.
Residence New York.
Date May 15, 1889,

Rec'd

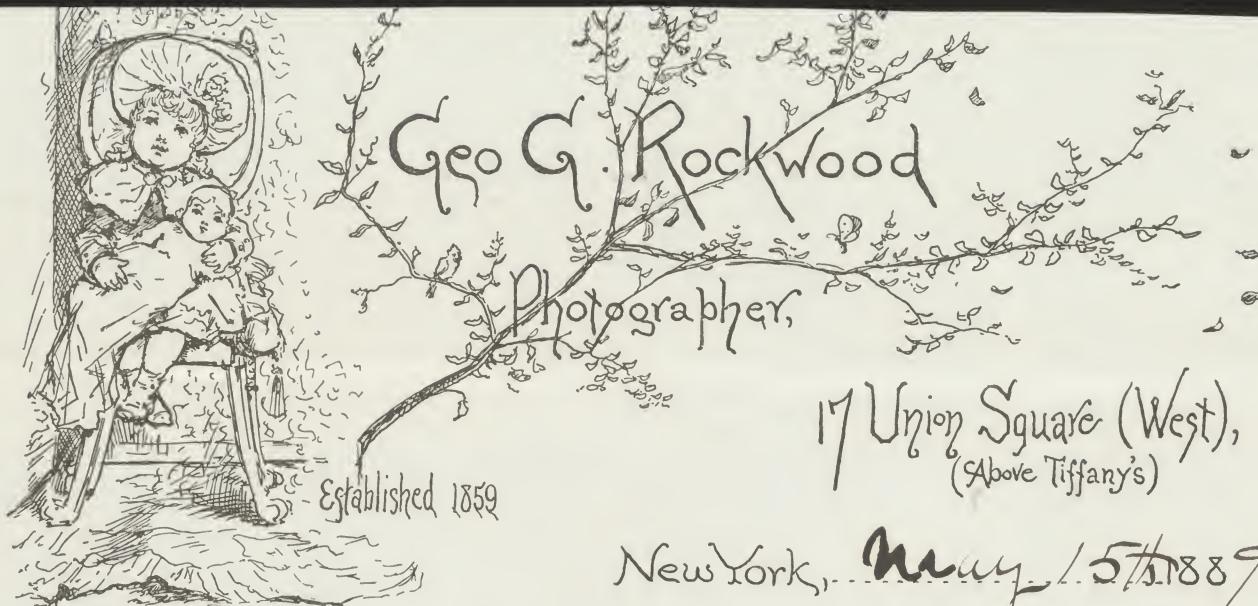
Ack'd

Answered June 3, 1889

SUBJECT.

Portrait of Henry
Ward Beecher offered
for sale

✓



4639

17 Union Square (West),
(Above Tiffany's)

New York, May 15th 1889

Chairman of Art Com. Corcoran Gallery
Washington D. C.

Dear Sir:

I am the keeper of what is considered the, by all who have seen it, the Historical Portrait of the late Henry Ward Beecher. The picture is from life by the distinguished portrait painter A. T. Conant. It is desired of the church to which he ministered so long - a committee from the church is now negotiating for its purchase. It is at the earnest suggestion of some of Mr Beecher's distinguished admirers that I address you upon the subject. These gentlemen

think that the proper place for the portrait
of so eminent a man - who did more
than any other to give form and lustre
to our American Civilization - is at the
Capital of the American People. I
therefore write to ask if your Committee
are disposed to consider a proposition for
its purchase for the Corcoran Gallery.
If so, I shall be pleased to submit
it to your inspection - of course at my
own risk and expense -

The accompanying is a copy of a notice
in a New York paper by Mr. Kutz one of
the best art critics in New York -

Respectfully
Gro. W. Rockwood

I think the canvas is 40 x 60 -

I decline the offer.

A. J. Conant, whose studio is also in the old Tenth street building, has just completed a portrait of the late Henry Ward Beecher that is wonderfully like the distinguished preacher when he was alive. Mr. Beecher stands in the portrait just as I have often seen him stand in the pulpit. His right hand is extended in a colloquial gesture, while his left, dropped to his side, holds his Bible. He pauses as if, having just read the passage of scripture, he waits to allow it to sink into the minds of his hearers before beginning one of his brilliant bits of argument and illustration. The face reproduces Mr. Beecher's best and most characteristic expression in the pulpit. He seems absorbed in his subject, and in his countenance we perceive the nobility of his thought. There is a dignified simplicity in the pose one rarely finds in a portrait.

No. 4640

CORCORAN GALLERY OF ART FILES.

WRITER.

Ewing Mrs V. E. M.
Residence 220 1/2 street N. W.
Date May 14, 1889,

Rec'd " 15. "

Ack'd a 15 " "

Answered June 3 "

SUBJECT.

Offers a portrait of a
bogard by Bernini of
Rome, for sale.

not being present

✓

say the Gallery is not at present making purchases of paintings, and that there is no likelihood of the Board of Trustees would make an exception in this case -

4640

Washington
May 14th

Mr. Raugmann
Dear Sir

I have in my
possession, & offer
for sale, a painting
by Benjamin West,
It is a portrait
taken from life -
of Antonio Gasparini

The most celebrated
brigand that has
appeared in the
Papal States during
this century'

I should be glad
to have you call
to see it,

Respectfully

V. Elm. Ewing

220 S. St. And

May 15/89
15/89

4640

Washington
May 14th 1891

To the
Corcoran Art
Gallery —

A valuable
painting by Bernini
of Rome — is offered
for sale — It is
a portrait — taken
from life — of
Antonio Gasparrone

"The most celebrated
Scrip and Seal that has
appeared in the
Papal States during
this century."

I would be glad
to have it placed
in the Art Gallery.

Respectfully
W. Elmer Evans

220 S. H. Rd